Band:

Label:

## ENTERTAIN MEAT

MEAT Reviews the National Ballet

by David Seabrook

This is Reid Anderson's second year as artistic director of The National Ballet and he's decided it's time to experiment.

The company's current tour stopped in Fredericton for two solid performances last weekend and Anderson employed a corps of male dancers for the company's premiere of choreographer John Cranko's elegant ballet: The Concerto for Flute and Harp.

Traditionally, young female dancers are employed in the corps de ballet. But Anderson takes a chance and uses four soloists (two male, two female) and an additional 10 male dancers in this plotless, classical ballet by the late Cranko.

Anderson and Cranko had collaborated at the Stuggart Ballet when Anderson was a principle dancer and Cranko was the artistic director. Anderson has long admired of his late colleague's contribution to classical choreography and has both performed and directed several of Cranko's works.

This time, Anderson chose one of Cranko's classical dances to Mozart's concerto for harp and flute in C Major; it is sometimes referred to as the "White Ballet." Accordingly, the men were dressed in loose white shirts with ruffles at the neck and wrists, each with a short ribboned ponytail, the piece recalled the period of Mozart's music to create a dazzling, elegant effect.

The results of Anderson's experiment were mixed. The four soloists commanded the stage with their technical brilliance. Anderson is renowned for his ability to pair dancers and the partnering of Jennifer Fournier with Alexander Ritter and Caroline Richardson with Clinton Luckett did not disappoint.

company was forced to dig too deeply into it's reserve of young male dancers. The ballet required techni-

However, it appears the

cal precision and a harmony of movement from the corps, but they responded with an unpolished performance. At times, Saturday's corps bordered on ragged as they leapt to the heavens in unison and returned to earth in a series of loud, lead-balloon thuds.

But where the corps faltered, prima ballerina Karen Kain soared. Kain, now in her 21st season with the National Ballet, performed two of the 10 dream dances set to North American and European folk music and choreographed by Jiri Kylida.

The intensely romantic dream dances were the highlight of the ballet and demonstrated the versatility and emotional range of the troupe.

Kain's performance was not as athletic as Fredericton audiences have seen in the past, but the piece did not call for her to use those talents. A dreamy sequence recalled why Kain is considered on of the finest ballerinas in the world. Her grace and fluidity became the unqualified stars of the

The pas de deux from Don Ouixote also drew a rave response from the audience. Again, Anderson's talents came to the fore. Gizella Witkowskey and Serge Lavoie are both tall dancers, but matched perfectly by Anderson in Don Quixote.

They danced with the vigor and passion of a previous great National Ballet pas de deux which featured Kain and Frank Augustine. Lavoie was technically magnificent; however, does not have the athletic ability of Augustine.

Film notes. . . Film notes. . . Film n otes. . . Film notes. . . Film notes. . . Film notes. . .Film notes. . . Film notes. . . Film

by Chris Campbell The coming days hold interesting things for those who are interested in alternatives to the Hollywood mainstream film. On Friday and Saturday nights at 8:00 pm, the UNB Film Society is showing the quirky, amazing Newfoundland production that is called The Adventure of Faustus Bidgood. It was the first film to be entirely produced in Newfoundland by Newfoundlanders for ... the

For the most part, Anderson has kept the current tour predominantly in a classical vein. However, he did introduce one modern piece. As the audience re-entered the silent theatre after the first intermission, a solitary dancer performed a mechanical dance that seemed to draw on the meditative art of Tai Chi.

As the theatre filled, another dancer also dressed entirely in black joined the first

world. It follows a day in life

of Faustus Peeples Bidgood, a

minor functionary in

Newfoundland's Department of

Education, and a former

resident of a mental hospital,

who just can't keep a grip on

reality. The labyrinthine (I've

always wanted to see that word

in print) plot jumps around as

Faustus slips between what

might be reality and a parallel

world where Newfoundland

separates from Canada and

becomes a republic, with

Faustus as President. It is

hilarious and tragic and will

leave you somewhat unsure

about reality as you leave the

complement to the more theatre in Tilley Hall with the

it provided a bit of light-hearted

For fans of modern dance.

number 102 on the door. The Capital Film Society has another great double-bill on Monday night with Sandra Bernhard's amazing performance in Without You I'm Nothing, the loose filmic adaptation of her "smash-hit", "must-see" Broadway show, and Claude Chabrol's moving The Story of Women, focussing on what women do to survive in occupied France. The films get underway at 7:15 at the Centre communautaire Sainte-Anne, don't miss them.

and the two performed silently, looking like misfiring pistons. of the performance. They were later accompanied

by Martine Lamy who wore blood-red tights. She provided a fluid counterpoint to the me-

The piece seemed a bit incongruous when compared with probably left flat. the more classical themes of



Sarah Green and Serge Lavoie in the National Ballet of Canada's production of Steptext

chanical male dancers.

the other pieces.

We'd like to thank Dan Silk, whose scintillating preview of the National Ballet graced our pages last issue, but to whom I neglected to give credit. Sorry, Cat -- We look forward muchly to your next article. - Ed.

photo by: David Street

thoughtful overtones in the rest

The troup's latest tour lacks the dynamism and exciting modern flashes of last season's Royal Winnepeg Ballet. But if you're a classical ballet, the National Ballet was Dance Nirvana. If not, you were

(as in The Act madness...torture almost intimately for S&M, a song Hide is next, an incorporeal voic

Album: Buried

The title track fro Then the 'orchest

Clock

Waxtra

horns.... Sound Mirror is None on the who want to veg. Puppy synths in

Yes, it's Velvet the acid-grunge ( A taped conversa sick whispers an otherwise) they i as of herded anir The Reign is nic girlfriend question I did The Act las and an (awesome The last song be printers leap into Kult, in my own through hideous edge.... "This is the future and Th

Dave

WARM